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Brambach
SEXTETT

Cmoll, Op. 5.

Pianoforte.

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SEXTETT.

Pianoforte.

I.

C. Jos. Brambach, Op. 5.

Allegro appassionato.

p Streichinstr.

mf

mf

p

Pianoforte.

First system of musical notation. Dynamics: *cresc.*, *f*. Fingerings: 5.

Second system of musical notation. Dynamics: *poco ten.*, *espress.*, *mf*. Pedal markings: *Ped.* *. Triplet: 3.

Third system of musical notation. Pedal markings: *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *.

Fourth system of musical notation. Pedal markings: *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *, *Ped.* *, *Ped. simile*.

Pianoforte.

5

This piano score consists of six systems of grand staves. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. A *cresc.* marking is present in the right hand.
- System 2:** Continues the melodic and bass lines. A *Red.* (Reduction) marking is placed below the bass staff.
- System 3:** Includes triplets in the right hand. A *Red.* marking is below the bass staff. A *dolce* marking appears in the right hand.
- System 4:** Features a *cresc.* marking in the right hand and a *Red.* marking in the bass staff.
- System 5:** Contains multiple *cresc.* markings in both hands and several *Red.* markings in the bass staff.
- System 6:** The final system, showing the conclusion of the piece with *Red.* markings in the bass staff.

Articulation marks (asterisks) are used throughout the score to indicate specific points of emphasis or phrasing. Fingerings (e.g., 8, 9, 3) are indicated for various notes.

Pianoforte.

Ped.

ff

3

3

3

poco rit.

Ped.

a tempo.

ff

ff

p dolce

cresc.

cresc.

p

3

3

3

Ped.

ff

ff

ff

Ped.

K. M. 801/802.

K. M. 801/802.

Pianoforte.

First system of musical notation. The treble and bass staves are joined by a brace. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 3/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. A slur covers the first two measures. A 'Ped.' (pedal) marking is present in the first measure. A triplet of eighth notes is marked with a '3' in the third measure. A star symbol (*) is in the fourth measure.

Second system of musical notation. It continues the piece with similar complex textures. A slur covers the first two measures. A 'Ped.' (pedal) marking is present in the first measure. A triplet of eighth notes is marked with a '3' in the third measure. A star symbol (*) is in the fourth measure.

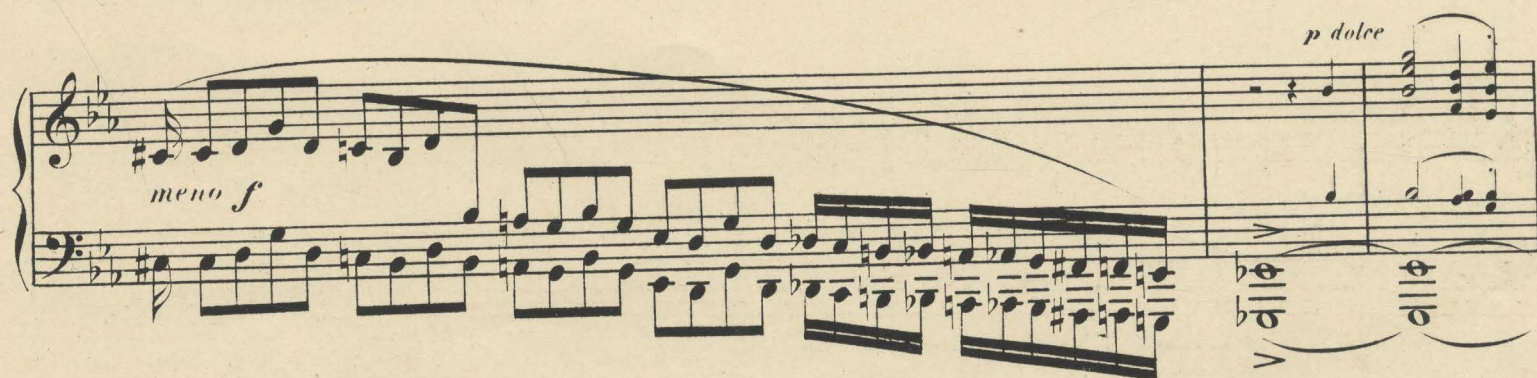
Third system of musical notation. The treble staff begins with the marking *p dolce*. The music consists of a series of eighth and sixteenth notes, mostly beamed together. A slur covers the entire system.

Fourth system of musical notation. The treble staff features a series of beamed sixteenth notes. The bass staff has a 'Ped' (pedal) marking in the first measure. A star symbol (*) is in the third measure.

Fifth system of musical notation. The treble staff begins with a *p* (piano) marking. The music features a series of beamed sixteenth notes. A slur covers the first two measures. A *f* (forte) marking is in the third measure. A *p* (piano) marking is in the fourth measure.

Pianoforte.

9



Pianoforte.

The score is written for piano and consists of five systems of music. The key signature is B-flat major (two flats). The first system includes dynamics *dolce*, *mf*, and *p*, with triplets and a crescendo. The second system includes *f* and *dim.* The third system includes *pizz.* and *arco.*, with a section marked *legato* and *sempre pp*. The fourth system includes *pizz.* and *arco.*. The fifth system includes *pizz.* and *arco.*, with triplets and a section marked *8...*. The score is written in a grand staff with treble and bass clefs. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Pianoforte.

11

The musical score consists of five systems, each with a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats). The first system includes an octave marking '8' in the piano staff. The second system features a 'pizz.' (pizzicato) marking in the bass staff and an 'arco.' (arco) marking in the piano staff. The third system includes an octave marking '8' in the piano staff. The fourth system includes an octave marking '8' in the piano staff. The fifth system includes a 'pp' (pianissimo) marking in the piano staff, a 'pp Ped.' (pianissimo with pedal) marking in the bass staff, and a 'molto cresc.' (molto crescendo) marking in the piano staff. The score is written in a standard musical notation style with various musical symbols such as notes, rests, and dynamic markings.

Pianoforte.

First system of musical notation (measures 1-4). The right hand (treble clef) plays a melody with eighth notes, marked *f* (forte) and *And.* (Andante). The left hand (bass clef) plays a supporting pattern of eighth notes, marked *cresc.* (crescendo). Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Second system of musical notation (measures 5-8). The right hand continues the melody, marked *ff* (fortissimo) and *And.*. The left hand continues the supporting pattern, marked *poco ten.* (poco tenuto). Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Third system of musical notation (measures 9-12). The right hand continues the melody, marked *f* and *And.*. The left hand continues the supporting pattern. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Fourth system of musical notation (measures 13-16). The right hand continues the melody, marked *And.*. The left hand continues the supporting pattern. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

Fifth system of musical notation (measures 17-20). The right hand continues the melody, marked *And. simile*. The left hand continues the supporting pattern. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

Pianoforte.

13

The first system of musical notation consists of two staves. The upper staff features a series of eighth notes with slurs, and the lower staff has a corresponding eighth-note accompaniment. A *cresc.* marking is placed above the upper staff towards the end of the system.

The second system continues the musical piece. It includes a dynamic marking of *sf* (sforzando) in the lower staff. Above the upper staff, there is a marking that appears to be '8.' with a colon. A *Ped.* (pedal) marking is located below the lower staff, followed by an asterisk (*) indicating a pedal change.

The third system of musical notation shows a change in dynamics and texture. The upper staff has a *mf espress.* (mezzo-forte, expressive) marking, while the lower staff has a *p dolce* (piano, dolce) marking. The music features more complex rhythmic patterns, including triplets in the upper staff.

The fourth system of musical notation continues with flowing eighth-note passages in both staves. A *Ped.* marking is present below the lower staff, followed by an asterisk (*) for a pedal change.

The fifth system of musical notation features a *cresc.* marking in the upper staff and a *ff* (fortissimo) dynamic in the lower staff. The system concludes with a *Ped.* marking and an asterisk (*) below the lower staff.

Pianoforte.

ff
ff
Red.

3 *poco rit.*
ff
Red.

a tempo.
ff
p dolce
*Red. * Red. **
p
Red.

cresc.
cresc.
Red. 3

ff
ff
*Red. **
dolce p

Pianoforte.

15

[illegible]

Pianoforte.

First system of musical notation. The treble clef staff features a melodic line with eighth notes and a dotted line with the number '8' above it. The bass clef staff has a single note marked 'Red.' and a measure ending with an asterisk '*'.

Second system of musical notation. The treble clef staff begins with the marking *p dolce*. The bass clef staff contains a continuous eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a measure with a fermata. The bass clef staff has a measure marked *f* and another marked 'Red.' with an asterisk '*' at the end.

Fourth system of musical notation. The treble clef staff is marked *sempre f*. The bass clef staff features a complex texture with many beamed notes and trills, indicated by 'tr.' markings.

Fifth system of musical notation. The treble clef staff has a measure with a trill marked 'tr.'. The bass clef staff also has trills marked 'tr.'. The system concludes with a section labeled 'Cadenz. Pianoforte.' featuring a melodic line in the treble and sustained chords in the bass.

Pianoforte.

17



Pianoforte.

p

cresc.

f *cresc.* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. *

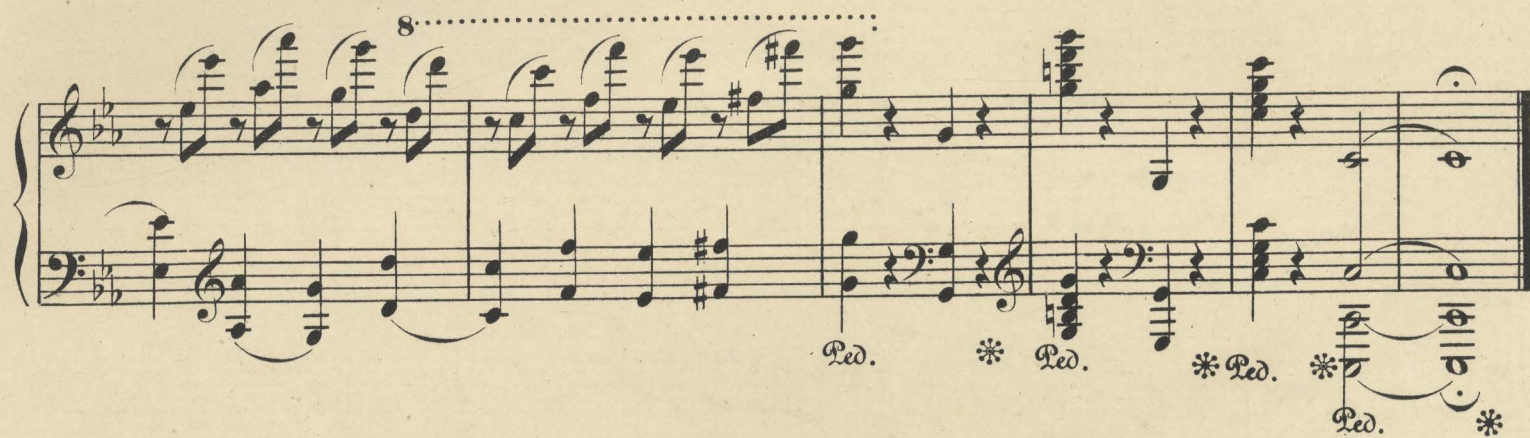
tr

tr

*

Pianoforte.

19



II.

Allegro energico.



Pianoforte.

cresc.

Ped.

*Ped. **

p dolce legg.

Ped.

Ped.

cresc.

Ped.

Ped.

p

Pianoforte .

21

cresc.

cresc.

cresc.

cresc.

ff *non legato*

f

p

f

p

f

ff

Fine.

Ped.

*Ped.**

Ped.

Pianoforte.

This page of musical notation is for a Trio, featuring piano and violin parts. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is divided into four systems, each with a piano staff and a violin staff.

- System 1:** The piano part begins with a *p dolce* marking. The violin part has a *tr* (trill) marking. The system concludes with a *Red. ** (Reduction) marking.
- System 2:** The piano part starts with a *f* (forte) marking. The violin part has a *tr* marking. The system concludes with a *Red. ** marking.
- System 3:** The piano part has a *p legg.* (piano, leggiero) marking. The violin part has a *tr* marking. The system concludes with a *Red. simile* marking.
- System 4:** The piano part has a *p legg.* marking. The violin part has a *tr* marking. The system concludes with a *Red. simile* marking.

The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The music is in a 3/4 time signature.

Pianoforte.

23

This page of musical notation is for a piano piece, likely in the key of B-flat major (three flats) and 2/4 time. It consists of several systems of staves, each containing a grand staff (treble and bass clef) and a single treble staff. The notation includes various musical elements:

- Trills (tr):** Numerous trills are present, particularly in the right hand of the grand staves and the single treble staff.
- Triplets (3):** Triplet markings are used in the right hand of the grand staves.
- Dynamic Markings:** The piece features a range of dynamics, including *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *ff* (fortissimo).
- Articulation and Style:** Markings such as *pizz.* (pizzicato), *p dolce* (piano dolce), *legg.* (leggiero), and *cresc.* (crescendo) are used to guide the performer's interpretation.
- Rehearsal Marks:** The page includes rehearsal marks labeled "8." and "12.".
- Section Markers:** The piece concludes with the instruction "D. S. al Fine" (Da Segno al Fine) and a double bar line with a repeat sign.

Pianoforte.

III.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked "Andante." at the beginning. The first system includes the markings "p dolce" and "espress." with a long slur over the right hand. The second system has "espress." and "dolce" markings. The third system continues the melodic and harmonic development. The fourth system features a large arpeggiated chord in the right hand, marked "dolce". The fifth system includes a "dim." (diminuendo) marking. The sixth system concludes with a "p" (piano) marking. Pedal markings ("Ped.") and asterisks (*) are used throughout to indicate pedaling. Fingerings (e.g., 5, 13, 8, 11, 28) are indicated at various points. The score is a single-page extract from a larger work.

Pianoforte.

25

This is a page of a musical score, likely for a piano and violin duo. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of six systems of music, each with a piano (piano) part and a violin part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The score includes various musical notations such as slurs, ties, and dynamic markings. Key markings include 'Ped.' (pedal), 'cresc.' (crescendo), 'ff' (fortissimo), 'dim.' (diminuendo), 'p dolce' (piano dolce), and 'espress.' (espressivo). There are also asterisks (*) and a 'con s. va' (con sordina) marking. The music features complex rhythmic patterns, including triplets and sixteenth notes. The page is numbered '8' in the top left corner.

Pianoforte.

Pianoforte.

27

[illegible]

Pianoforte.

First system of musical notation. The treble clef staff contains a melody with a trill and a grace note. The piano accompaniment in the grand staff features sixteenth-note patterns. Dynamics include *mf* and *cresc.* (crescendo). An 8-measure rest is indicated in the treble staff.

Second system of musical notation. The piano accompaniment continues with sixteenth-note patterns. Dynamics include *dim.* (diminuendo).

Third system of musical notation. The treble staff features a melody marked *dolce*. The piano accompaniment includes a section marked *p* (piano). The system concludes with a *Red.* (Reduction) mark and an asterisk.

Fourth system of musical notation. The piano accompaniment features a section marked *dolce*. The system concludes with a *Red.* mark and an asterisk.

Fifth system of musical notation. The piano accompaniment features a section marked *dim.* (diminuendo). The system concludes with a *Red.* mark and an asterisk.

Pianoforte.

IV.

Allegro vivace.

fp *p legg.* *fp* *p* *tr*

fp *cresc.* *tr*

fp *tr* *tr*

cresc. *f* *Ped.* **Ped.*

5 *tr*

Pianoforte.

The musical score is written for piano and consists of five systems of staves. The first system shows a piano introduction with a trill in the right hand and a piano (*p*) dynamic in the left hand. The second system features a forte (*f*) dynamic and a trill. The third system includes a piano (*p*) dynamic and a trill. The fourth system features a piano (*p*) dynamic and a trill. The fifth system includes a piano (*p*) dynamic and a trill. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as trills, dynamics, and articulation.

tr
p *legg.*
f
p
f
f
8.....
tr
8.....
p dolce
p dolce
3
3
pizz.
legg.
legg.
pizz.
pizz.

This musical score is for a piece in F# major, 3/4 time, for piano. It consists of five systems of music, each with a right-hand (treble) and left-hand (bass) staff. The notation includes various musical elements:

- System 1:** The right hand begins with a melody marked *mf*. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *f*.
- System 2:** Features a triplet of eighth notes in the right hand. The left hand continues with eighth notes. Dynamics include *f* and *mf*. A *Ped.* marking is present in the left hand.
- System 3:** Continues the melodic and rhythmic patterns. Dynamics include *f* and *mf*. Multiple *Ped.* markings are used in the left hand.
- System 4:** The right hand features a triplet of eighth notes. The left hand has a more complex accompaniment. Dynamics include *ff* and *f*. *Ped.* markings are present in both hands.
- System 5:** The final system, ending with a *poco rit.* marking. It includes a triplet of eighth notes in the right hand. Dynamics include *f* and *mf*. *Ped.* markings are present in both hands.

Articulation marks (asterisks) are used throughout the score to indicate specific notes. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Pianoforte.

mf ma dolce
tranquillo

Ped. *

mf ma dolce
p

dolce

Pianoforte.

33

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with a triplet of eighth notes, a slur over a quarter note, and a dynamic marking of *p legg.* The lower staff is in bass clef and contains a bass line with a slur over a quarter note and a dynamic marking of *p legg.*

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with a slur over a quarter note and a dynamic marking of *p legg.* The lower staff is in bass clef and contains a bass line with a slur over a quarter note and a dynamic marking of *p legg.*

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with a slur over a quarter note and a dynamic marking of *f p legg.* The lower staff is in bass clef and contains a bass line with a slur over a quarter note and a dynamic marking of *f p legg.*

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with a slur over a quarter note and a dynamic marking of *f p legg.* The lower staff is in bass clef and contains a bass line with a slur over a quarter note and a dynamic marking of *f p legg.*

Pianoforte.

p *mf* *cresc.* *cresc.* *ff* *ff* *ff* *sp*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.*

Pianoforte.

pizz.

legg.

Red.

Red.

Red.

f marcato

Red.

Red.

K. M. 801/802.

Pianoforte.

37

The first system of musical notation for Pianoforte, consisting of a grand staff with a treble and bass clef. It features a series of chords and single notes, primarily in the bass register, with some melodic lines in the treble. The key signature has two flats.

The second system of musical notation for Pianoforte. It continues the piece with more complex chordal textures and some melodic movement. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo). Pedal markings are indicated with "Ped." and an asterisk.

The third system of musical notation for Pianoforte. It features a prominent melodic line in the treble with a *dolce* (sweet) marking, and a more active bass line. Dynamics include *p* (piano), *pp*, and *p legg.* (piano leggiero). Pedal markings are present.

The fourth system of musical notation for Pianoforte. It continues with flowing melodic lines in both hands, often with slurs. Dynamics include *p* and *pp*.

The fifth system of musical notation for Pianoforte. It features more melodic development with slurs and dynamic markings like *mf* (mezzo-forte). Pedal markings are indicated at the end of the system.

Pianoforte.

p dolce legato *mf*

p dolce *Ped.* *

sempre p *pp* *8.....*

sempre pp *tr*

tr

Pianoforte.

39

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as trills (tr), triplets (3), and quintuplets (5). Dynamic markings include *cresc.*, *poco*, *f*, *p*, and *ff*. Pedal markings (*Ped.*) are indicated at several points. The piece concludes with a section marked *dolce* and *p*, labeled *cantabile*.

Pianoforte.

The first system of musical notation for Pianoforte. It consists of a grand staff with a treble and bass clef. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The word *dolce* is written in the right margin.

The second system of musical notation. It continues the melodic and harmonic development. The right hand has a triplet of eighth notes. The word *p legg.* is written in the right margin.

The third system of musical notation. It begins with a treble clef and the marking *mf marcato*. The right hand has a series of beamed eighth notes. The left hand has a steady eighth-note accompaniment.

The fourth system of musical notation. It features a *marcato* marking in the right margin. The right hand has a melodic line with slurs and ties. The left hand has a bass line with some chords. The word *f* is written below the left hand, and *p legg.* is written below the right hand.

The fifth system of musical notation. It continues the piece with a melodic line in the right hand and a bass line in the left hand. The word *f* is written below the left hand, and *p* is written below the right hand. The system ends with a double bar line and a repeat sign.

Pianoforte.

41

f marcato

cresc.

Red. *

ff

ff

Red.

Red.

sf

ritard.

a tempo.

p legg.

Pianoforte.

staccato

p

m.d.

Ped. *

più f

più f

Ped. *

Ped. *

Ped. *

f

cresc.

cresc.

Ped. *

Ped. *

Ped. *

Pianoforte.

43

con 8.

The first system of musical notation consists of five measures. The treble clef staff contains a melody with eighth notes and a final half note. The bass clef staff contains a more complex accompaniment with sixteenth and thirty-second notes. Pedal markings are present at the end of measures 2, 4, and 5. The dynamic *ff* is indicated in measure 4.

ff

Ped.

* Ped.

con 8.

Animato assai.

The second system of musical notation consists of five measures. The treble clef staff features a melody with eighth notes and triplets. The bass clef staff has a steady accompaniment with eighth notes. Pedal markings are present at the end of measures 7, 8, 9, and 10. The tempo marking *Animato assai.* is placed above the treble staff in measure 6.

Ped.

* Ped.

* Ped.

The third system of musical notation consists of five measures. The treble clef staff continues the melody with eighth notes and some rests. The bass clef staff has a consistent accompaniment. Pedal markings are present at the end of measures 11, 12, 13, 14, and 15.

Ped.

* Ped.

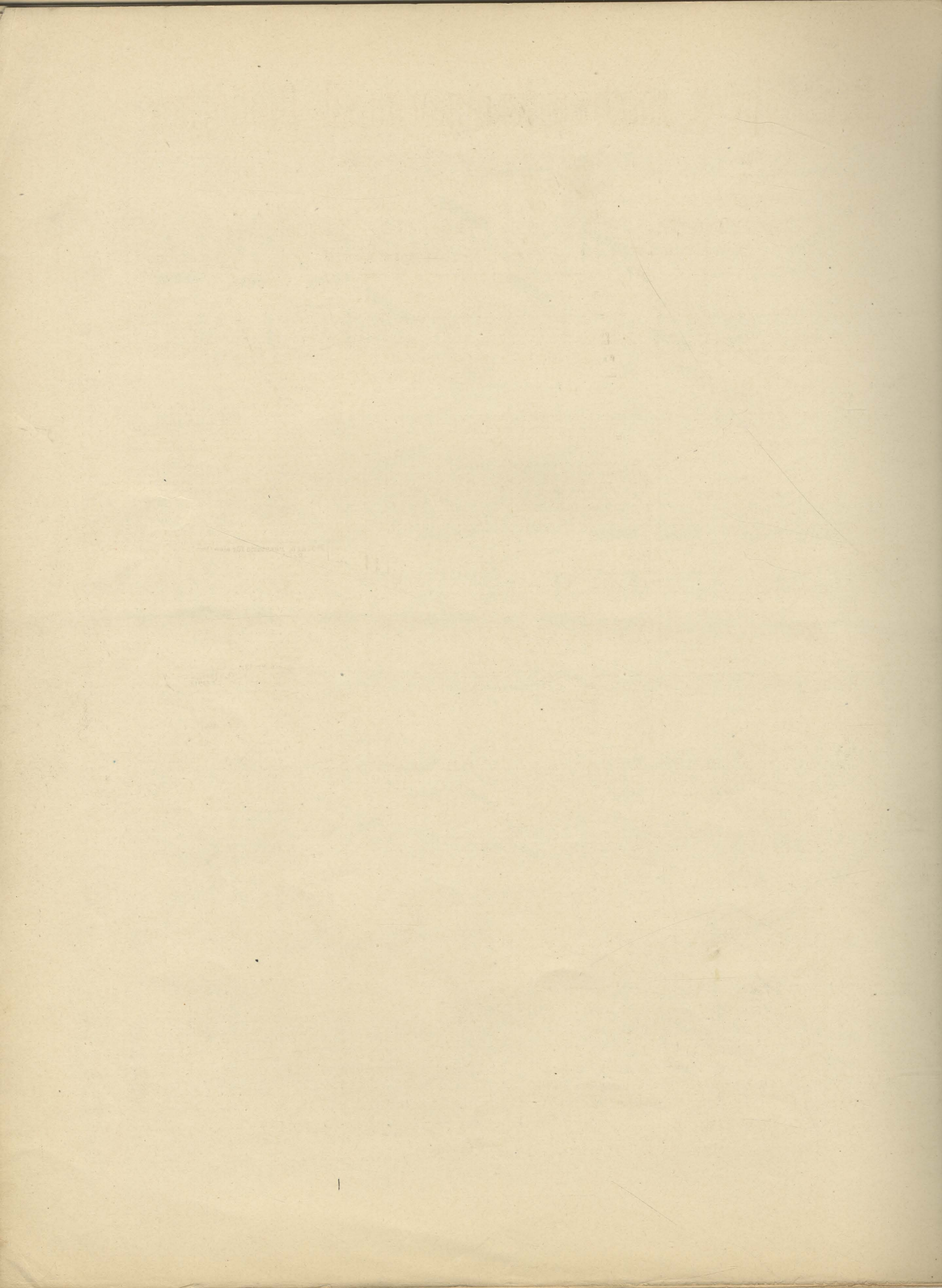
* Ped.

* Ped.

* Ped.

The fourth system of musical notation consists of five measures. The treble clef staff has a melody with eighth notes and some rests. The bass clef staff has a consistent accompaniment. Pedal markings are present at the end of measures 16, 17, 18, 19, and 20. The system concludes with a double bar line and a repeat sign.

* Ped.



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22.	8	— Menuett u. Finales. F. 2 Ob., 2 Klar., 2 Hörner, 2 Fag.
23.	9	— Eine kleine Trauermusik. Es. 2 Klar., 2 Fag., Contrafag., 2 Hörner, 2 Pos.
24.	5	Serwaczynski, Introduction u. Variationen. D. Op. 9. Solo-Viol., 2 Viol., Br., Vcell., Baß
25/26.	8	Spohr, Doppelquartett. Dm. Op. 65. 4 Viol., 2 Br., 2 Vcell.
27/29.	8	Svendsen, Oktett. A. Op. 3. 4 Viol., 2 Br., 2 Vcell.

Streich-Quintette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen und Violoncell.

Nr.	Heft	
51/52.	5	Beethoven, Quintett. Es. Op. 4
53/54.	5	— Quintett. C. Op. 29
58/59.	5	— Symphonie Nr. 5. Cm. Op. 67. (Ebers.)
55/56.	5	— Quintett. Cm. Op. 104. n. Trio Op. 1 Nr. 3
57.	5	— Fuge. D. Op. 137
60/62.	5	Chernubini, Quintett. Em. 2 Viol., Br., 2 Vcell.
63.	5	Doppler, Schummerlied. G. Op. 2. 2 Viol., Br., Vcell.
64/66.	5	Fiedler, Quintett. Dm. Op. 1
67/69.	5	Gade, Quintett. Em. Op. 8
145.	4	Grützmacher, Variationen über ein Original-Thema. Konzerstück. G. Op. 31. Solo-Vcell. u. 2 Viol., Br., Vcell.-B. Vcell. <i>M</i> 1. —
146/48.	4	— Konzert Nr. 2. G. Op. 42. Solo-Vcell. u. 2 Viol., Br., Vcell.-B. Vcell. <i>M</i> 1.50
70.	5	Kummer, Divertissement. (Die Stimme von Portici.) G. Op. 11. Solo-Viol. u. 2 Viol., Br., B.
149.	4	— Adagio u. Variationen. (Romeo u. Julia.) As. Op. 31. Solo-Vcell. u. 2 Viol., Br., B. Vcell. <i>M</i> 1. —
150.	4	— La Romanesca. Am. Op. 61. Solo-Vcell. u. 2 Viol., Br., B. Vcell. <i>M</i> 1. —
71/72.	5	Mendelssohn, Quintett Nr. 1. A. Op. 18
73/74.	5	— Quintett Nr. 2. B. Op. 87
151.	5	Merkel, Andacht. Adagio religioso. F. Op. 114. Solo-Vcell. u. 2 Viol., Br., Vcell.-B.
90.	4	Mozart, Eine kleine Nachtmusik. G. [Werk 525.] 2 Viol., Br., Vcell., B.
75/76.	5	— Quintett Nr. 1. B. [174]
77/78.	5	— Quintett Nr. 2. Cm. [406]
79.	5	— Quintett Nr. 3. Es. [407.] Viol., 2 Br., Horn, Vcell.
80/81.	5	— Quintett Nr. 4. C. [515]
82/83.	5	— Quintett Nr. 5. Gm. [516]
84/85.	5	— Quintett Nr. 6. A. [581.] Klar., 2 Viol., Br., Vcell.
86/87.	5	— Quintett Nr. 7. D. [593]
88/89.	5	— Quintett Nr. 8. Es. [614]
91/92.	5	— Quintett. Cm. [406.] (David.)
93/94.	5	— Quintett. C. [515.] (David.)
95/96.	5	— Quintett. Gm. [516.] (David.)
97/98.	5	— Quintett. D. [593.] (David.)
99/100.	5	— Quintett. Es. [614.] (David.)
101/3.	5	Naumann, Quintett Nr. 2. Es. Op. 13
104/5.	6	Onslow, Quintett Nr. 1. Em. Op. 1 Nr. 1
106/7.	6	— Quintett Nr. 2. Es. Op. 1 Nr. 2
108/9.	6	— Quintett Nr. 3. Dm. Op. 1 Nr. 3
10/11.	6	— Quintett Nr. 4. Gm. Op. 17
12/13.	6	— Quintett Nr. 5. D. Op. 18
14/15.	6	— Quintett Nr. 6. Em. Op. 19
16/17.	6	— Quintett Nr. 7. Es. Op. 23
18/19.	6	— Quintett Nr. 8. Dm. Op. 24
20/21.	6	— Quintett Nr. 9. C. Op. 25
22/23.	6	— Quintett Nr. 10. Fm. Op. 32
24/25.	7	— Quintett Nr. 11. B. Op. 33
26/27.	7	— Quintett Nr. 12. Am. Op. 34
28/29.	7	— Quintett Nr. 13. G. Op. 35
30/31.	7	— Quintett Nr. 14. F. Op. 37
152.	4	Romberg, La buona Maniera. Gr. Phantasie. Am. Op. 70. Solo-Vcell. u. 2 Viol., Br., B.
32/34.	5	Schubert, Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell.
35/37.	5	— Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell. (Hermann.)
138.	5	Schumann, Träumerei. F. Op. 15 Nr. 7. Solo-Viol. m. 2 Viol., Br., Vcell. 8 ^o

Besetzung: 2 Viol., Br., Vcell., 2 Br., Vcell.

Nr.	Heft	
139/41.	5	Spohr, Quintett Nr. 6. Em. Op. 129
142.	5	Stainlein, Romanze. F. Op. 13. Solo-Viol. m. 2 Viol., Br., Vcell.
143.	5	Wagner, Einleitung zum 3. Aufzuge aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)
144.	5	— Tristan's Vision aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)

Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.

Nr.	Heft	
201.	4	Balthasar, Adagio romantico. As. 8 ^o
202/3.	4	Bargiel, Quartett Nr. 3. Am. Op. 15 ^b
204/7.	4	— Quartett Nr. 4. Dm. Op. 47
208/10.	4	Barjansky, Quartett. F. Op. 6
211/14.	4	— Quartett. Am. Op. 8
1625/26.	4	Becker, Adagio religioso Nr. 7. G. Op. 94
215/16.	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
217/18.	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
219/20.	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
221/22.	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
223/24.	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
225/26.	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
227/29.	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
230/31.	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
232/33.	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
234/35.	4	— Quartett Nr. 10. Es. Op. 74
236/37.	4	— Quartett Nr. 11. Fm. Op. 95
238/40.	4	— Quartett Nr. 12. Es. Op. 127
241/43.	4	— Quartett Nr. 13. B. Op. 130
244/46.	4	— Quartett Nr. 14. Cism. Op. 131
247/49.	4	— Quartett Nr. 15. Am. Op. 132
252/53.	4	— Große Fuge. B. Op. 133
250/51.	4	— Quartett Nr. 16. F. Op. 135
Praktische Ausgabe von E. Röntgen:		
254/55.	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
256/57.	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
258/59.	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
260/61.	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
262/63.	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
264/65.	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
266/68.	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
269/70.	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
271/72.	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
273/74.	4	— Quartett Nr. 10. Es. Op. 74
275/76.	4	— Quartett Nr. 11. Fm. Op. 95
293.	4	Erster Satz a. d. Son. Op. 101. (Streichquartett-sätze Nr. 2 von Hermann.)
277/79.	4	— Quartett Nr. 12. Es. Op. 127
280/82.	4	— Quartett Nr. 13. B. Op. 130
283/85.	4	— Quartett Nr. 14. Cism. Op. 131
286/88.	4	— Quartett Nr. 15. Am. Op. 132
291/92.	4	— Große Fuge. B. Op. 133
293/90.	4	— Quartett Nr. 16. F. Op. 135
294/96.	4	Beliczay, v., Quartett. Gm. Op. 21
297/99.	4	Bödecker, Impromptu. Am. Op. 31
300/3.	4	Bruch, Quartett Nr. 1. Cm. Op. 9
304/7.	4	— Quartett Nr. 2. E. Op. 10
308/10.	4	Busoni, Quartett Nr. 2. Dm. Op. 28
1601.	4	Chopin, Étude (Orig. Cism.). Dm. Op. 25 Nr. 7. (Franchomme.)
311/13.	4	David, Quartett. Am. Op. 32
1602.	4	Fitzenhagen, Resignation. Geistliches Lied ohne Worte. Es. Op. 8. (Roth.) 4 Vcell.
314/16.	4	— Quartett. Dm. Op. 23
317/19.	4	Gade, Quartett Nr. 1. D. Op. 63
320/22.	4	Godard, Quartett Nr. 2. A. Op. 37
323/25.	4	Gouvy, Quartett Nr. 5. Cm. Op. 68
326/28.	4	Grünberger, Quartett Nr. 1. Am. Op. 31
329/31.	4	— Quartett Nr. 2. Dm. Op. 37
332.	4	Haydn, Quartett Nr. 1. D. Op. 20 Nr. 4. (David.)
333.	4	— Quartett Nr. 2. Es. Op. 33 Nr. 2. (David.)
334.	4	— Quartett Nr. 3. C. Op. 33 Nr. 3. (David.)
335.	4	— Quartett Nr. 4. G. Op. 54 Nr. 1. (David.)
336.	4	— Quartett Nr. 5. B. Op. 64 Nr. 3. (David.)
337.	4	— Quartett Nr. 6. G. Op. 64 Nr. 4. (David.)
338.	4	— Quartett Nr. 7. D. Op. 64 Nr. 5. (David.)
339.	4	— Quartett Nr. 8. Gm. Op. 74 Nr. 3. (David.)
340.	4	— Quartett Nr. 9. G. Op. 76 Nr. 1. (David.)
341.	4	— Quartett Nr. 10. Dm. Op. 76 Nr. 2. (David.)
342.	4	— Quartett Nr. 11. (Kaiserquart.) G. Op. 76 Nr. 3. (David.)
343.	4	— Quartett Nr. 12. B. Op. 76 Nr. 4. (David.)
344.	4	— Quartett Nr. 13. D. Op. 76 Nr. 5. (David.)
345/46.	4	— Quartett Nr. 14. C. Op. 77 Nr. 1. (David.)
347/48.	4	— Quartett Nr. 15. F. Op. 77 Nr. 2. (David.)
418/19.	4	Hermann, Quartett. Em. Op. 8
1630/33.	4	Jentsch, Quartett. Fism. Op. 49
1627/29.	4	Kann, Quartett. F. Op. 40
420.	4	Kaiser, Suite von Tanzstücken
421/22.	4	Kleinwächter, Quartett. Am. Op. 8
1603/4.	4	Klengel, 2 Stücke. Op. 5. 4 Vcell.
1605/6.	4	— Variationen über ein eigenes Thema. Op. 15. 4 Vcell.
423/27.	4	— Quartett. Gm. Op. 21

Nr.	Heft	
1607/8.	4	Klengel, Thema mit Variationen. Op. 23. 4 Vcell.
1609/10.	4	— Impromptu über bekannte Melodien. C. Op. 30. 4 Vcell.
1611/12.	4	— 4 Stücke. Op. 33. 4 Vcell.
1613/16.	4	— Quartett. A. Op. 34
428/30.	4	Lalo, Quartett. Es. Op. 19
431/33.	4	Liebeskind, Quartett. Em. Op. 2
434/37.	4	Maas, Quartett Nr. 1. F. Op. 3
438/39.	4	Mendelssohn, Quartett Nr. 1. Es. Op. 12
440/41.	4	— Quartett Nr. 2. Am. Op. 13
453.	4	— Ouvert. Sommernachtsraum. Op. 21
454.	4	— Ouvert. Fingelschöle (Hebriden). Op. 26
455.	4	— Ouvert. Meeresstille. Op. 27
456.	4	— Ouvert. Märchen v. d. sch. Melusine. Op. 32
442/43.	4	— Quartett Nr. 3. D. Op. 44 Nr. 1
444/45.	4	— Quartett Nr. 4. Em. Op. 44 Nr. 2
446/48.	4	— Quartett Nr. 5. Es. Op. 44 Nr. 3
1617/18.	4	— Elfenmarsch, Notturmo, Hochzeitsmarsch a. Sommer-nachtsraum. Op. 61. (Hermann.) 4 Viol.
457.	4	— Ouvert. Athalia. Op. 74
449/50.	4	— Quartett Nr. 6. Fm. Op. 80
451/52.	4	— Andante (E), Scherzo (Am.), Capriccio (Em.), Fuge (Es.). Op. 81
458.	4	— Ouvert. Heimkehr a. d. Fremde. Op. 89
459.	4	— Trompeten-Ouverture. Op. 101
693.	4	Mozart, Phantasie für eine Orgelwalze. Em. [Werk 608.] Bearb. von Herm. Levi
460.	4	— Quartett Nr. 1. G. [80]
461.	4	— Quartett Nr. 2. D. [155]
462.	4	— Quartett Nr. 3. G. [156]
463.	4	— Quartett Nr. 4. C. [157]
464.	4	— Quartett Nr. 5. F. [158]
465.	4	— Quartett Nr. 6. B. [159]
466.	4	— Quartett Nr. 7. Es. [160]
467.	4	— Quartett Nr. 8. F. [161]
468.	4	— Quartett Nr. 9. A. [162]
469.	4	— Quartett Nr. 10. C. [170]
470.	4	— Quartett Nr. 11. Es. [171]
471.	4	— Quartett Nr. 12. B. [172]
472.	4	— Quartett Nr. 13. Dm. [173]
473/74.	4	— Quartett Nr. 14. G. [387]
475/76.	4	— Quartett Nr. 15. Dm. [421]
477/78.	4	— Quartett Nr. 16. Es. [428]
479/80.	4	— Quartett Nr. 17. B. [458]
481/82.	4	— Quartett Nr. 18. A. [464]
483/84.	4	— Quartett Nr. 19. C. [465]
485/86.	4	— Quartett Nr. 20. D. [499]
487/88.	4	— Quartett Nr. 21. D. [575]
489/90.	4	— Quartett Nr. 22. B. [589]
491/92.	4	— Quartett Nr. 23. F. [500]
493.	4	Divertimento (Quartett Nr. 24) D. [136]
494.	4	Divertimento (Quartett Nr. 25) B. [137]
495.	4	Divertimento (Quartett Nr. 26) F. [138]
496.	4	Adagio und Fuge (Quartett Nr. 27) Cm. [546]
497.	4	Quartett Nr. 28. D. [285.] Flöte, Viol., Br., Vcell.
498.	4	Quartett Nr. 29. A. [298.] Flöte, Viol., Br., Vcell.
499.	4	Quartett Nr. 30. F. [370.] Oboe, Viol., Br., Vcell.
Ausgabe von F. David:		
500/1.	4	Mozart, Quartett Nr. 1. G. [387]
502/3.	4	— Quartett Nr. 2. Dm. [421]
504/5.	4	— Quartett Nr. 3. B. [458]
506/7.	4	— Quartett Nr. 4. Es. [428]
508/9.	4	— Quartett Nr. 5. A. [464]
510/11.	4	— Quartett Nr. 6. C. [465]
512/13.	4	— Quartett Nr. 7. D. [575]
514/15.	4	— Quartett Nr. 8. B. [589]
516/17.	4	— Quartett Nr. 9. F. [590]
518/19.	4	— Quartett Nr. 10. D. [499]
520/21.	4	Mozart, Symphonie Nr. 41 (Jupiter, m. d. Fuge). C. [551]
691/92.	4	Müller, Quartett. Am. Op. 63
522/24.	4	Naumann, Quartett. Gm. Op. 9
525.	4	Onslow, Quartett Nr. 1. B. Op. 4 Nr. 1
526.	4	— Quartett Nr. 2. D. Op. 4 Nr. 2
527.	4	— Quartett Nr. 3. Am. Op. 4 Nr. 3
528.	4	— Quartett Nr. 4. Cm. Op. 8 Nr. 1
529.	4	— Quartett Nr. 5. F. Op. 8 Nr. 2
530.	4	— Quartett Nr. 6. A. Op. 8 Nr. 3
531.	4	— Quartett Nr. 7. Gm. Op. 9 Nr. 1
532.	4	— Quartett Nr. 8. C. Op. 9 Nr. 2
533.	4	— Quartett Nr. 9. Fm. Op. 9 Nr. 3
534.	4	— Quartett Nr. 10. G. Op. 10 Nr. 1
535.	4	— Quartett Nr. 11. Dm. Op. 10 Nr. 2
536.	4	— Quartett Nr. 12. Es. Op. 10 Nr. 3
537/38.	4	— Quartett Nr. 13. B. Op. 21 Nr. 1
539/40.	4	— Quartett Nr. 14. Em. Op. 21 Nr. 2
541/42.	4	— Quartett Nr. 15. Es. Op. 21 Nr. 3
543/44.	4	— Quartett Nr. 16. Em. Op. 36 Nr. 1. Nach den
545/46.	4	— Quartett Nr. 17. Es. Op. 36 Nr. 2. Trios
547/48.	4	— Quartett Nr. 18. D. Op. 36 Nr. 3. Op. 14.
549/50.	4	Perkins, Quartett Nr. 2. A. Op. 8
551/53.	4	— Quartett Nr. 3. E. Op. 9
554/56.	4	Rachenecker, Quartett. Cm.
557/59.	4	Reinecke, Quartett Nr. 4. D. Op. 211
560/63.	4	Richter, Quartett. Em. Op. 25
564/65.	4	Riemann, Quartett. Gm. Op. 26
566.	4	Rode, Air varié. G. Op. 10. 2 Viol., Br., B.
567.	4	— Quartett Nr. 1. Es. Op. 11. 2 Viol., Br., B.